

Exquisite facsimiles

A facsimile edition from G. Henle Publishers is more than a mere reproduction of the original manuscript.

With the aid of the best scanning and printing equipment, we try to reproduce the original as accurately as possible. It is as if you have the manuscript by Beethoven, Mozart, Schumann, etc. in front of you, as the size of the paper and staves as well as the colour of the paper and ink, faithfully reflect those of the original.

The accompanying texts, written by experts, provide an introduction to the work and the provenance of the autograph.

This is why our facsimiles are a must for those with a serious interest in a particular composition. They are also an ideal present for the music-loving bibliophile.

Franz Schubert

Piano Trio in E♭ major op. 100 D 929

Facsimile of the autograph in a private Swiss collection | Preface by Andrés Schiff, Introduction by Andrea Lindmayr-Brandl | 34.0 × 29.0 cm | 96 pages, of which 74 pages are facsimile, sewn binding, hardcover with coloured embossing
ISMN 979-0-2018-3225-8
HN 3225

The autograph score of Schubert's Trio in E♭ major op. 100 makes fascinating reading, as the work underwent many substantial changes during its composition. The manuscript, parts of which were greatly revised, bears eloquent witness to this and provides an opportunity to trace the intricacies of Schubert's phrasing and articulation.

Sonata (Sonatina) for Piano and Violin in D major op. 137 no. 1 D 384

Facsimile of the autographs in the possession of the Lund University Library, the Newberry Library Chicago and the Juilliard School, New York | Commentary by Martin Bente | 24.8 × 32.4 cm | 41 pages, of which 30 pages are facsimile, sewn binding, hardcover
ISMN 979-0-2018-3208-1
HN 3208

The Sonata D 384 is of particular interest as far as its genesis and transmission are concerned, as Schubert separated his manuscript into three parts for pragmatic reasons; this is still the case today. This facsimile unites all three parts of the autograph and in so doing provides access to the whole of one of Schubert's most interesting manuscripts.



Robert Schumann, Forest Scenes op. 82



Alexander Scriabin, Piano Sonata no. 7

Robert Schumann

Forest Scenes op. 82

Facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris | Commentary by Margit L. McCorkle | 35.8 × 28.4 cm | 28 pages, of which 16 pages are facsimile, sewn binding, green flyleaves, hardcover with coloured embossing
ISMN 979-0-2018-3217-3
HN 3217

Despite all of its deletions and changes, the manuscript reproduced in this facsimile is always very legible and was therefore intended to serve as the engraver's copy for its original publisher – Schumann within reach in a facsimile that is the "spitting image" of the original.

Alexander Scriabin

Piano Sonata no. 7 op. 64

Facsimile of the autograph in the possession of the Juilliard School, New York | Introduction by Valentina Rubcova | 26.5 × 38.5 cm | 40 pages, of which 26 pages are facsimile, sewn binding, violet flyleaves, hardcover with glossy coloured foil embossing
ISMN 979-0-2018-3228-9
HN 3228

Scriabin's 7th Piano Sonata is among the late sonatas nos. 6–10, which were conceived as preliminary studies for a Gesamtkunstwerk of enormous proportions, the "Mysterium". The mystic aura of this sonata is communicated to the player not least through the ecstatic performance directions contained in the autograph and first edition.

FACSIMILES BRAHMS SCHUBERT MOZART BEETHOVEN CHOPIN

And many other composers

G. Henle Verlag



Finest Urtext Editions

Ludwig van Beethoven

Piano Sonata in A major op. 101

Facsimile of the autograph in the possession of the Beethoven-Haus Bonn | Commentary by Sieghard Brandenburg | 32.5 × 25.6 cm | 53 pages, of which 32 pages are facsimile, sewn binding, hardcover
ISMN 979-0-2018-3211-1
HN 3211

Beethoven's mighty Sonata op. 101, written in 1815/1816, marks the transition to the composer's late works. No other sonata took him so long to finish. This superb facsimile is an eloquent testimony to its painstaking genesis.

Piano Trio B♭ major op. 97, Archduke Trio

Facsimile of the autograph in the possession of Biblioteka Jagiellońska, Cracow | Preface by Julia Ronge, Introduction by Mitsuko Uchida | Volume I 34.0 × 26.0 cm, Volume II 26.5 × 39.0 cm | Volume I 20 pages preface, 34 pages facsimile, Volume II 32 pages facsimile, sewn binding, red flyleaves, 2 red and gold cloth covered volumes with coloured embossing in a decorative slipcase
ISMN 979-0-2018-3230-2
HN 3230

G. Henle Publishers presents, for the first time, a facsimile edition of the autograph manuscript of the famous "Archduke Trio" op. 97 as a special offering for bibliophiles. The original in Cracow is part of the Biblioteka Jagiellońska's impressive collection of manuscripts of the most significant classical music.

Julia Ronge, collection curator at the Beethoven-Haus in Bonn, outlines the genesis and particularities of the manuscript in a knowledgeable introduction. We offer the two-volume edition – the autograph is notated partly in upright, partly in horizontal format – in a sumptuous decorative slipcase.

String Quartet in a minor op. 132

Facsimile of the autograph in the possession of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz | Preface by Andrés Schiff, Introduction by Ernst Hertrich | 34.5 × 28.5 cm | 168 pages, including 144 pages of facsimile, sewn binding, dark blue flyleaves, hardcover with coloured embossing
ISMN 979-0-2018-3222-7
HN 3222

Beethoven makes generous use of the space on the pages of this exceptionally beautiful manuscript. The lavish and extensive four-colour printing brings to life the composer's sometimes unconventional manner of notation.



Johannes Brahms, Fantasies op. 116

Johannes Brahms

Fantasies for Piano op. 116

Facsimile of the autograph in the possession of the Staats- und Universitätsbibliothek Hamburg | Commentary by Bernhard Stockmann | 33.7 × 27.3 cm | 32 pages, of which 24 pages are facsimile, sewn binding, hardcover
ISMN 979-0-2018-3210-4
HN 3210

The Fantasies are surely among the most prized piano works of the late Romantic period. Written in 1892 in Bad Ischl, we have here a working manuscript by Brahms with numerous corrections and refining changes, giving us an insight into the composer's working methods.

Feldeinsamkeit op. 86 no. 2

"Ich ruhe still im hohen grünen Gras" | Facsimile of the autograph in a private collection | Commentary by Ernst Hertrich | 29.8 × 22.6 cm | 9 pages, of which 4 pages are facsimile, sewn binding, soft cover with gold foil embossing
ISMN 979-0-2018-3207-4
HN 3207

"Feldeinsamkeit" was one of Brahms' most popular songs even during his lifetime. This facsimile presents a lovingly made copy of the song, to a text by Hermann Allmers, in Brahms's hand. It was a gift to a friend.

Motet op. 29 no. 1

"Es ist das Heil uns kommen her" | Facsimile of the autograph in the possession of the Brahms-Institut at the Music Conservatory in Lübeck | Commentary by Wolfgang Sandberger | 27.2 × 34.8 cm | 21 pages, of which 12 pages are facsimile, sewn binding, softcover
ISMN 979-0-2018-3214-2
HN 3214

Brahms composed this work when he was 27 years old, and probably sent this beautiful and clear manuscript to Clara Schumann as well as Joseph Joachim for their opinion. Smaller annotations, which are discussed in the commentary, presumably stem from them both.

Frédéric Chopin

Ballade in F major op. 38

Facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris | Commentary by Cathérine Massip | 29.4 × 23.0 cm | 15 pages, of which 10 pages are facsimile, sewn binding, softcover
ISMN 979-0-2018-3212-8
HN 3212

This very precise working manuscript of the second Ballade contains a number of corrections that still allow the deleted text to be seen. In addition, the manuscript is a primary source as regards the genesis and definitive musical text of this masterpiece.

Polonaise in A♭ major op. 53

Facsimile of the autograph in the possession of the Pierpont Morgan Library, New York | Introduction by Ernst Hertrich | 30.5 × 24.5 cm | 28 pages, of which 6 pages are facsimile, sewn binding, hardcover
ISMN 979-0-2018-3221-0
HN 3221

This facsimile reproduces the sole surviving manuscript source of the Polonaise in A♭ major. It is an engraver's copy that was at one time in Clara Schumann's possession. The precision and clarity of the manuscript is characteristic of Chopin's fair copies.

Antonín Dvořák

Piano Concerto in g minor op. 33

Facsimile of the autograph in the possession of the National Museum, Czech Museum of Music, Prague | edited by Andrés Schiff and the National Museum Prague | Preface by Andrés Schiff, Introduction by Jan Dehner and Jarmila Tauerová | 24.2 × 32.2 cm | 170 pages, of which 141 pages are facsimile, sewn binding, red flyleaves, hardcover with coloured embossing
ISMN 979-0-2018-3215-9
HN 3215

The 141-page autograph of this most important work of Czech piano music bears impressive witness to the work's difficult genesis. Besides the original text it contains additions in lead, red and blue pencil as well as red ink.

Antonín Dvořák, Piano Concerto



Joseph Haydn

Piano Sonata in A major Hob. XVI:26

Facsimile of the autograph in the possession of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz | Commentary by Jens Peter Larsen | 32.0 × 23.0 cm | 12 pages, of which 8 pages are facsimile, sewn binding, softcover with gold foil embossing
ISMN 979-0-2018-3205-0
HN 3205

This sonata belongs to an intermediate stage in the evolution of Haydn's piano music toward the "modern" classical sonata. The notation alternates between a smooth, clear hand and one that is hurried, probably due to Haydn's different speeds of working.

Variations in f minor (Sonata) Hob. XVII:6

Facsimile of the autograph in the possession of the New York Public Library | Introduction by Armin Raab | 32.4 × 25.4 cm | 22 pages, of which 12 pages are facsimile, sewn binding, hardcover
ISMN 979-0-2018-3218-0
HN 3218

The autograph score of this very important work by Haydn presents the fair copy of the variations on four leaves, followed by two leaves that have a sketch-like character. The variation movement was, in fact, apparently intended as the beginning of a multi-movement sonata. As can be seen from the second part of the autograph, Haydn only later extended the movement.

Franz Liszt

Piano Sonata in b minor

Facsimile of the autograph in the possession of Robert Owen Lehman in the Pierpont Morgan Library, New York | Preface by Claudio Arrau, Introduction by Mária Eckhardt | 27.5 × 37.5 cm | 60 pages, of which 38 pages are facsimile, sewn binding, red flyleaves, hardcover with glossy coloured foil embossing
ISMN 979-0-2018-3227-2
HN 3227

The surviving autograph score of Franz Liszt's Sonata in b minor provides a fascinating insight into his manner of composing. Numerous crossings-out and paste-overs show how the composer honed the work's structure. These paste-overs have since been removed and in our new edition we can now reveal what lies concealed beneath them.

Rigoletto – Concert Paraphrase

Facsimile of the autograph in the possession of the Klassik Stiftung Weimar | Introduction by Ullrich Scheideler | 36.1 × 30.0 cm | 19 pages, of which 8 pages are facsimile, sewn binding, red flyleaves, hardcover with coloured embossing
ISMN 979-0-2018-3219-7
HN 3219

This facsimile of the autograph score of the Concert Paraphrase to "Rigoletto" was issued on the 200th anniversary of Liszt's birth and contains an extensive commentary. As it is a working manuscript, the facsimile also provides a fascinating insight into Liszt's working method.

"Wenn die letzten Sterne bleichen"

Lied for Voice and Piano op. post. | Facsimile of the autograph in the possession of the Bayerische Staatsbibliothek, Munich | Preface by Rolf Griebel, Urtext edition (first edition) and commentary by Sigrid v. Moisy and Sabine Kurth | 30.8 × 25.7 cm | 28 pages, of which 4 pages are facsimile, sewn binding, hardcover
ISMN 979-0-2018-3220-3
HN 3220

In 2007 there surfaced a previously unknown song for voice (soprano) and piano by Franz Liszt, written in his own hand. This is reason enough for us to publish the manuscript as a high-quality facsimile, which also transcribes the music into modern musical notation and provides extensive information concerning its genesis.

Wolfgang Amadeus Mozart

Piano Concerto in A major K. 488

Facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris | Preface by Andrés Schiff, Introduction by Ernst-Günter Heinemann | 32.8 × 24.9 cm | 116 pages, of which 100 pages are facsimile, sewn binding, hardcover with coloured embossing
ISMN 979-0-2018-3216-6
HN 3216

This piano concerto is one of Mozart's most frequently played works. The autograph score is in very good condition, very precise and beautiful. Mozart wrote it hastily but always clearly, occasionally making corrections; toward the end the writing becomes increasingly loose.

String Quartet in F major K. 168

Facsimile of the autograph in the possession of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz | Commentary by Wolf-Dieter Seiffert | 24.3 × 19.5 cm | 33 pages, of which 24 pages are facsimile, sewn binding, hardcover
ISMN 979-0-2018-3209-8
HN 3209

Once in Günter Henle's possession, this beautiful manuscript was donated to its current home. This string quartet is the first in a series of six that the then only 17-year-old composer wrote in Vienna in 1773, and is one of the first highlights of the young genre. One only has to look at the manuscript of the great fugal finale, which reveals a greater amount of effort than the first three movements.



Joseph Haydn, Variations in f minor

12 Variations on "Ah, vous dirai-je Maman" in C major K. 265 (300e)

Facsimile of the autographs in the possession of the Internationale Stiftung Mozarteum, Salzburg, and the Mozartgemeinde Augsburg | Introduction by Ulrich Konrad | 33.5 × 23.9 cm | 34 pages, of which 4 pages are facsimile and 8 pages reprint, 2 volumes in a decorative hardcover portfolio closed with a ribbon
ISMN 979-0-2018-3213-5
HN 3213

Few piano works have become as popular as these twelve variations on the French theme that has also been used for children's songs such as "Twinkle, twinkle little star". This facsimile is rather special, for it not only unites all of the scattered parts of the autograph but also brings together the curiously enough only two (!) surviving copies of the first edition prints, both of them incomplete, to form one complete example.

Franz Liszt, Piano Sonata in b minor